

## IMPACT OF CINEMA ON TOURISM: THE CASE OF BRAZIL

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### Abstract

The importance of this work lies in the fact that more and more, the tourism sector is shaping up to reach double digits in its participation in the world gross domestic product, coupled with the fact that, in countries such as Brazil, its productive linkages affect the spatial dynamics of the localities. Therefore, this article goal to develop a cartogram of the places filmed in Brazil, to document the filmic strengths of each federative entity of the Brazilian Republic and thus contribute elements to characterize the course that the different agendas could follow. Federation tourism. It should be noted that the methodological treatment is an effort to approach the Big Data phenomenon, the search was carried out through four million film titles. Among the most pressing results, depending on the cinematographic genre, the leading site around Brazilian film locations varies, for example, if the genre is science fiction, the case of Salvador de Bahía stands out, instead if the genre is documentary highlights the state of Pará.

**Keywords:** Cinetourism; Cinema and territory; Locations in Brazil.

### IMPACTO DO CINEMA NO TURISMO: O CASO DO BRASIL

#### Resumo

A importância deste trabalho reside no fato de que cada vez mais, o setor de turismo se prepara para atingir dois dígitos em sua participação no produto interno bruto mundial, somado ao fato de que, em países como o Brasil, seus vínculos produtivos afetam a dinâmica espacial de as localidades. Portanto, este artigo tem como objetivo desenvolver um cartograma dos lugares filmados no Brasil, documentar as potencialidades filmicas de cada ente federativo da República brasileira e, assim, contribuir com elementos para caracterizar o rumo que as diferentes agendas podem seguir. Turismo da Federação. Ressalta-se que o tratamento metodológico é um esforço de abordagem do fenômeno Big Data, a busca foi realizada por meio de quatro milhões de títulos de filmes. Entre os resultados mais prementes, dependendo do gênero cinematográfico, a vaga de referência das locações brasileiras varia, por exemplo, se o gênero é ficção científica, destaca-se o caso de Salvador de Bahia, ao invés do gênero documental destaca o estado do Pará.

**Palavras-chave:** Cinetourismo; Cinema e território; Locations in Brazil.

### IMPACTO DEL CINE EN EL TURISMO: EL CASO DE BRASIL

#### Resumen

La importancia de este trabajo radica en que cada vez más, el sector turístico se perfila para alcanzar los dos dígitos en su participación dentro del producto interior bruto mundial, aunado a que, en países como Brasil, sus eslabonamientos productivos repercuten en las dinámicas espaciales de las localidades. Por lo que este artículo tiene como objetivo elaborar un cartograma de los lugares filmados en Brasil, para documentar las fortalezas filmicas de cada entidad federativa de la República Brasileña y de ese modo aportar elementos para caracterizar el rumbo que pudieran seguir las distintas agendas turísticas de la federación. Es de advertir que el tratamiento metodológico es un esfuerzo de aproximación al fenómeno de Big Data, la búsqueda se realizó a través de cuatro millones de títulos cinematográficos. Dentro de los resultados más apremiantes se tiene que, en función del género cinematográfico, el sitio puntero en torno a las locaciones cinematográficas brasileñas varía, por ejemplo, si el género es ciencia ficción, destaca el caso de Salvador de Bahía, en cambio si el género es documental destaca el estado de Pará.

**Palabras clave:** Cinetourismo; Cine y territorio; Locaciones en Brasil.

## 1 INTRODUCTION

Studying the cinematographic locations carried out for more than one hundred years in the different states of the Brazilian Republic, can contribute to clearly distinguish the potential that each of these administrative units present for cinetourism, and the construction of specific tourist images. This would allow not only to increase efficiency in relation to long-term tourism projects, but to plan with better results the promotion strategies of projects that are already working, and to perfect the endogenous development plans of certain Brazilian localities with high potential for international cinetourism.

The work is based on the assumption that, in Brazil, for four decades, a certain number of scientists have turned to the study of tourism and its relationship with social and regional development. To deepen the tourist regionalization of Brazil, see De Santana and De Lima (2015). However, it is believed that, by their nature, quantitative studies, related to tourist phenomena, are mutating towards new forms of measurement, as in the case of cinetourism, since works such as that of Carvalho et. al (2014) have identified the importance of films to portray destinations, since they use both image and sound to illustrate a specific theme. Where many destinations deepen their identity and meanings by associating them with the movies and as such motivate



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tourists to visit film locations or movie related locations. This movement of tourists to places seen on the big screen is called cinetourism.

Cinetourism, known in other fields as: film tourism, film-induced tourism, media-related tourism, mediated tourism, screen tourism, and media-induced popular tourism, has existed since the very beginning of cinema and has been ever since. contributed to the creation and development of viewer images of destinations. Since the 1990s, the study of film tourism has evolved exponentially, from the impacts of film tourism on destinations and residents, to more complex approaches Carvalho *Op. Cit.* (2014).

Where the field of Big Data is becoming more and more present, so it should be motivated to carry out a series of computer analyzes of the highest precision. For example, in this case the film genres for which each of the different Brazilian film locations have historically been specialized have been analyzed, since it is hypothetically assumed that: the greater the number and diversity of films produced in one place, the tourist potential of it.

The attraction of more visitors depends on exogenous issues, that is, the tourist influx is different from the tourist potential of a place. However, to the extent that there is greater knowledge about the filmic specificities of each state of the Brazilian Republic, it will be possible to be more informed regarding the "film-tourism" diversity that a country as mega-diverse as Brazil presents. Otherwise, in less than a decade, the economic losses derived from the absence of tourism-economic diversification could be irreversible.

In Brazil, research has recently been published on the impact of cinetourism in the different states of the Brazilian Republic, particularly Borges and Godoy (2012), analyzing tourism as a creation, revealing as its main product its so-called favela tourism, which is growing rapidly in Brazil. Campos et. al. (2020) highlight the importance that film tourism has for the Brazilian economy and for the development of a tourist destination, reinforcing that the southeast region has potential and can benefit even more if it promotes this segment.

On the other hand, within the main Scopus databases, there are less than a dozen works dedicated to cinetourism in Latin America. On the other hand, although there have been works such as those by Savigliano (2005) for 15 years, these only address the cultural alterity of tango as a cinematic formula for sex tourism.

Fonseca and Gomes (2020) recently carried out a systematic review of the literature on articles that relate "tourism and cinema", and that refer to the Latin American context, or that have been prepared by authors affiliated with this region.

However, the analysis of tourism potential and tourism promotion differ from the analysis of tourism vocation, since the objective of the former is to account for the economic development that certain places have had due to the tourist flow, while the latter tries to differentiate in a way objective the role that a place has had to be considered a tourist destination. It is precisely here where it is considered that the dynamics of cinematographic locations can in a certain way contribute objectively to define the tourist vocation of the states of the Brazilian Republic, since the repeated selection of a place, by the educated eye of several producers,

screenwriters, camera directors, (say *petit cineturismo* committee), to appear on the big screen, places it with a greater advantage compared to those places that have sporadically been taken into account to be part of certain filming. To scientifically delve into the links that exist between cinema and tourism potential, the following section presents a synthesis of the research that has dealt with this phenomenon.

## 2 THEORETICAL REVIEW

The bidirectional relationships that keep landscapes, locations, cinema and tourism have been approached from different academic disciplines, for example, there are works that from psychology address the perception of the image of a tourist destination, from marketing there are studies that analyze the importance of the image of a tourist destination in relation to the decision to establish a place to vacation. Therefore, here, from an interdisciplinary approach, we will try to structure these and other contributions to the theoretical framework of kinetourism.

The first scientifically analyzed link between tourism, the destination image and film locations developed at the end of the 1980s. A synthesis of the main concerns of that time is presented by Chon (1990), who also affirms that a destination image plays a crucial role in the purchase of a tourist package, since this decision depends largely on the expectation that a destination has is had, that is to say, of the destination image previously retained or virtually experienced by the fact of seeing a movie linked to such destination. So it is essential for the researcher to identify the images and other aesthetics associated with certain tourist destination areas.

In this regard, Gunn (1988) points out that the process of accumulation and modification of images is the one that most influences the decision to purchase a tourist package. Such behavior is a reaction to mental images previously sifted through the search or exposure to certain information (Mayo, 1973). Where exposure to certain information, especially knowledge of palatial, cultural places, of recognized environmental value or linked to leisure or tourism, in particular from places far from ego, usually occurs in a movie theater, and other means of transmission of the productions of the so-called seventh art. It is for this circumstance that Fridgen (1984) argues that tourism and the environment are inseparable because the travel activity of an individual is nothing more than a constant interface between the traveler and the environment.

From this it follows the importance of film locations, as a means of disseminating the tourist vocation of certain little-known places or places with a shortage of tourists, so an examination of the process of social construction of the destination image can help to understand the link with tourism promotion, and in turn its relationship with film productions and the selection of locations.

In detail, Aertsen (2011) gives an account of how much has been written about the real and potential power of cinema to convert a certain geographical place, say a cinematographic location, into a desirable tourist destination. Indeed, based on the strong link that exists between aesthetics and tourism, cinema currently creates a series of anticipated images about certain destinations (Urry, 2002), such cinematographic images are initially cognitive in nature

and belong to visual communication, also called visual design. During this period, the viewer, in his role as a future tourist, processes these images based on the visual perception he obtains from them, according to the genre of the film and his personal experiences. In this regard, Kim and Richardson (2003) point out that in this phase the potential tourist creates their feelings of security and comfort, to which feelings of affinity would be added.

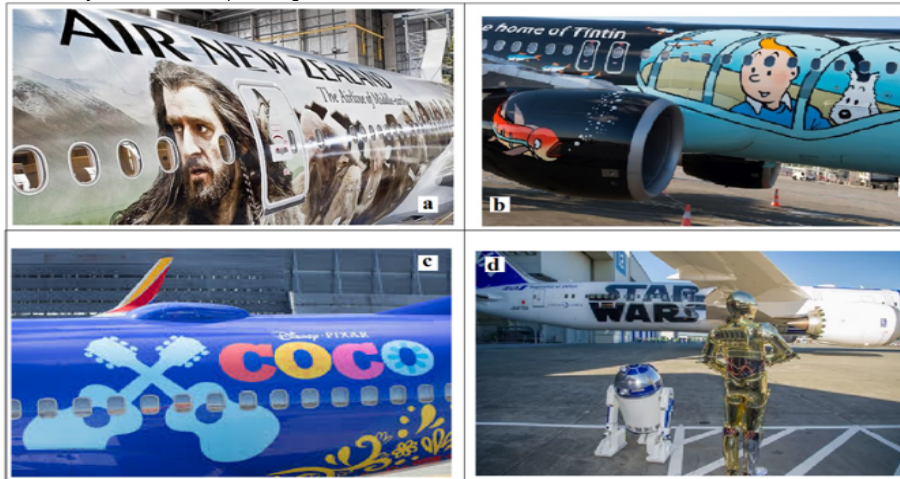
After recognizing the affinity with a certain place, the potential tourist realizes that the rest of his senses (touch, smell, taste), with which he could fully appreciate the experience of the new place or landscape, are cut off, that is, recognizes that the cinema cannot convey such feelings to him, so as far as possible he will seek to have a global or integral perception of said place (Gamir, 2007). Hence, the viewer is born in part the need to go to the place where certain locations took place, where certain specific scenes of a movie were filmed.

In this regard, what was done by the films *Casablanca*

and *Star Wars* in the middle of the desert is considered empirical evidence that shows that film productions manage to have a measurable effect on tourist activity, for example, currently 84% of Moroccan tourism, takes place in the city of Casablanca, or the 42% increase in Tunisian tourism is due to the interest of *Star Wars* fans to visit the location of Tataouine, Tunisia. As can be seen, the latter strongly links locations and cinema with tourist activity.

For this reason, as Aertsen Op. Cit. Warns, there are currently many tourist agencies that offer guided tours of cinematographic locations of famous films (accompanied by filming anecdotes) or museums of scenography of some production house, there are even examples where the entire tourist campaign of a country is based on cinetourism: as is the case of New Zealand and the film *The Lord of the Rings* (Figure 1); or Woody Allen's sudden taste for Barcelona, where a producer and local councils not only sought out the famous producer, or financed the film, but also demanded that its filming and history take place in Catalonia.

**Figure 1.** a) New Zealand airline promoting film shot in Waipoua; b) Belgian Airline promoting the *Adventures of Tintin*; c) Southwest Airlines promoting the movie: *Coco*, from Disney-Pixar studios; d) Holding between airlines and film studios to attract tourists.



Source: own elaboration based on Google Image, 2019.

This last circumstance has led several authors to highlight the potential of tourism induced by a film, which is reflected in a rebound in the economic spillover experienced by certain destinations. For this circumstance, Croy (2011) recommends that tourist destinations tend to sponsor movies as a functional component of their management. In this regard, this last point leads us to think that there are three basic forms of cinetourism: 1) guided tours of locations or tourism induced by a film; 2) film tourism or tourism practiced by the staff of a film crew; and 3) the advertising of sites in cinemas, however, the latter is more associated with the role of the media and the turi-marketing process. A fourth form linked to the post-production process is broken down in the following section, which in a certain way synthesizes all the previous ones.

On the other hand, it should be mentioned that of the great variety and number of films that are produced annually, only a very small number have an impact related to cinetourism (Croy and Walker, 2003), that is, cinetourism is the exception, and Not the rule, so it is of paramount importance to document the effects of post-production and

tourism promotion in order to better assess the potential of cinetourism in a way.

The most powerful effect produced by the phenomenon of post-production and tourism promotion, linked to cinetourism, is that people often manage to preserve, for many years, powerful memories of movies (especially if they trace corridors or walks of actors, as in the case of López Mateos avenue, in Acapulco, Mexico), hence after many years people still associate certain destinations with certain films; this effect is the background of consolidated tourist destinations.

This celebrity enjoyed by certain iconic places is usually complemented by reports from journalists and by new actors, which contributes year after year to recreate or strengthen that image of the destination, since, through greater exposure, the image is becomes more familiar (Croy, 2010).

Some like Carvalho et. al. (2014), divide film tourism according to genre: fiction and non-fiction. Where, fictional film tourism refers to film productions, soap operas or fictional series, while non-fiction film tourism corresponds to documentaries, gastronomic or hotel travel programs, travel notebooks and lifestyle programs.

Others like Millán et. al. (2016) focus on movie tourists and divide them into three segments: incidental movie tourists, who travel to a destination that has appeared in a movie by chance; film tourists in general, who do not visit a place specifically because it has been featured in a film, although they do participate in some of the film tourism activities once in the destination; and specific movie tourists, who actively visit and seek out locations they have seen in movies.

However, it is very unlikely that a film, even with the support of the phenomenon of its post-production, by itself is a sufficient inducer to potentiate cinetourism, however, a cluster of films, statistically, can reflect the trend with greater accuracy. Of the last twenty years, of the flow of cinetourism that is taking place in a specific region or country.

Hence the importance of knowing the trend and identifying the film specialization of each state or locality, from another angle, the filming locations are chosen for the natural characteristics in relation to the requirements of the film and also for the security they provide.

For example, from the movie *Rambo*, the jungle section was shot in the Coyuca lagoon, Mexico instead of Vietnam, simply due to the proximity of the Mexican state and the security that existed in it in the eighties. In effect, the state influences decision-making about the selection of locations, which is why the analysis was carried out at that level. In fact, the use of public policy evaluation to improve government action is an urgent need, but as Vieira et al. (2022) the practice is still in its infancy in Brazil, so it is urgent to evaluate and guide the Brazilian policy to promote international tourism in all opportunity niches.

In this sense, in the specific case of Mexico, for two decades each of the secretariats of tourism and culture of the various states, even occasionally supported by private institutions, have been working to draw the attention of cinetourism to their respective destinations, through ad hoc filming commissions. For example, in the state of Jalisco, video clips, infomercials, soap operas, and short films are periodically made, while the states of Coahuila and Durango each have catalogs of film locations and a film experience of more than half a century, respectively (Brizuela 2009).

Querétaro and the former Federal District have made co-productions with National Geographic. However, such efforts have lost their way, since they do not know the qualification and quantification of the filmic specificity of each federative entity.

In the case of Brazil, it must be recognized that there is a dearth of research dedicated to studying the importance of film tourism and, at this moment, there is not enough research on film tourism in South America; therefore, it suggests expanding human resources towards such a topic.

It is necessary to link historical-geographical characteristics such as cultural ones to innovative tourism projects to achieve interdisciplinary synergies (Tovar and Alvarado, 2010), in addition to solving questions such as: Of the middle cities, which is the most photogenic, according to the seventh art? What state is home to those small secret or exclusive oases, typical of true lost paradises that film staff so eagerly seek for their internationalist productions? To answer these and other questions, we have proceeded with a statistical methodology, which is explained below.

### 3 METHODOLOGY

To define the database and the type of analysis to be carried out, some of the databases containing information that can be disaggregated at the film location level and with the widest possible coverage were reviewed. The sources of information analyzed were: Internet Broadway Database founded in 2000; FilmAffinity developed in Spain in 2002; and Internet Movie Database established in 1990. Based on these three powerful databases, only in the Internet Movie Database was it possible to obtain information on locations made in Brazilian states, with a level of disaggregation by film genre (From documentaries, western genre, comedy, post-production, even science fiction).

Internet Movie Database, groups roughly the records or files of videography and information related to films (production team personnel (including directors and producers), actors, television series, television programs, video games, voice actors and of course film locations of more than 4.2 million titles (including episodes) of films from around the world, its international character gained notoriety since 1996, when it was incorporated as a company, with a section for free basic consultation.

The videographic files of the most important productions of all countries and genres can be searched by region, region, state, actor, title, and director, since 1888, the year in which the first film in the world was filmed. To determine the videographic variable around the location of each film shot in one of the states of the Brazilian Republic under study, it is assumed that the record of films with the highest cinematographic quality is compiled within this database of world wide, so there is no doubt about the significance of the location of a certain film. In this sense, it is useful to mention that it was possible to obtain a sample of more than 7,000 films whose film locations were made in Brazil.

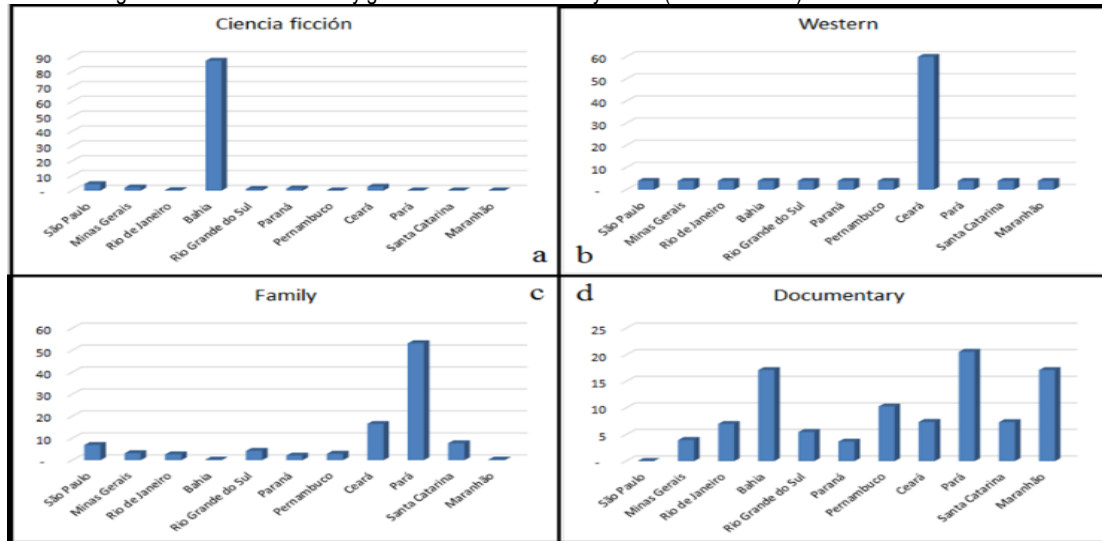
For example: given the complexity of the film *The Godfather* (*The Godfather*) had to use 45 filming locations or locations, most of them were locations within the United States of America, except for some scenes from the film that were shot. in *Forza d'Agrò*, Messina province, Sicily, Italy and in the Santo Domingo neighborhood, Dominican Republic; the film *Pulp Fiction* (*Violent Times*) required 19 locations, all belonging to the state of California, United States; the film *City of God* was shot entirely in the city of Rio de Janeiro, Brazil, but in different favelas; the last example is the documentary *Transversais*, whose filming took place in Porto Alegre, Rio Grande do Sul, Brazil.

The following stages were carried out in the standardization and debugging of the videographic data of the Internet Movie Database:

1. Automated export of data from each location in each state of the Brazilian Republic, from the website <http://www.imdb.com/> to an Excel 2010 spreadsheet, using the Visual Basic module for developers.
2. Classification of the records obtained from each state by cinematographic genre. This resulted in a total of 500 locations and 21 types of film genre.
3. Quantification of locations by film genre in each of the 27 states registered at imdb.com.
4. Elaboration of an accumulation quotient to determine the filmic relevance of each state of the Brazilian Republic.



Figure 3. Percentage distribution of locations by genre of cineturism and by states (selected cases).



Source: own elaboration based on Internet Movie Database, 2017.

a) Bahia heads the locations for filming science fiction films; b) Ceará heads the locations for filming films of the western genre; c) Ceará and Pará head the locations for filming films of the family genre; d) Pará, Maranhão and Bahia compete within the documentary genre. Source: own elaboration based on Internet Movie Database, 2017.

In the cases of Pará and Ceará, they top the list of states with the highest number of film locations of the family genre, their participation in the national market is markedly significant as it covers the demand in 53 and 16%, respectively (Figure 2c). This means that, little more than one out of every two film venues or locations of some production of the family genre are always made in these states. It should be noted that only 8% of the demand for this type of cineturism is absorbed by the state of Santa Catarina (Figure 2c).

Discussion has begun with the cases of the state of Bahia and Ceará with the intention of pointing out their specialization in 2 of 20 genres of cineturism, which places them as good candidates within their respective markets, especially the case of the locations of the science fiction genre and old west or western. However, it is useful to point out that other states presented percentage values higher than two digits in more than five types of cineturism genres, such as: Minas Gerais, Pernambuco and Santa Catarina, it is inferred that they have managed to position themselves within the five main favorite locations of the makers of cineturismo.

## 5 FINAL CONSIDERATIONS

The cineturism genres that are least interested in filming in a location in the Brazilian Republic are, in descending order of priority: 1) comedy, 2) crime and 3) surprisingly the basement is occupied by the musical genre. The states that have not invested in anything related to cinema tourism or have not resolved the question of the type of location that should be specialized are: Goiás, Amazonas, Paraíba and Espírito Santo.

The cineturism genres that are most interested in filming in a location in the Brazilian Republic are, in order of importance: first, there is the science fiction genre; followed

by western, and in third place is the family genre. It should be noted that the documentary genre is tied with the animation genre.

The states that have been most concerned with highlighting and diversifying their locations to make them an option for contemporary cinema tourism are: São Paulo, Minas Gerais, Rio de Janeiro, Bahia, Rio Grande do Sul, Paraná, Pernambuco, Ceará, Pará, Santa Catarina and Maranhão. Of this plethora of Minas Gerais, Pernambuco and Santa Catarina are the ones that have most positioned their territories to serve as locations for a range of genres, while the super specializations in terms of type of locations are: Bahia for the science fiction genre, Ceará for the genre of the old west, Pará towards the family genre, (especially the case of the culture aimed at eradicating violence against women), Maranhão and the documentary genre, finally, the case of Rio Grande do Sul and its nascent fantasy cineturism.

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#### CRedit author statement.

Term	Definition	Author 1	Author 2	Author 3
Conceptualization	Ideas; formulation or evolution of overarching research goals and aims	x		
Methodology	Development or design of methodology; creation of models	x		
Software	Programming, software development; designing computer programs; implementation of the computer code and supporting algorithms; testing of existing code components	x		x
Validation	Verification, whether as a part of the activity or separate, of the overall replication/ reproducibility of results/experiments and other research outputs	x	x	
Formal analysis	Application of statistical, mathematical, computational, or other formal techniques to analyze or synthesize study data	x	x	
Investigation	Conducting a research and investigation process, specifically performing the experiments, or data/evidence collection	x	x	x
Resources	Provision of study materials, reagents, materials, patients, laboratory samples, animals, instrumentation, computing resources, or other analysis tools	x	x	x
Data Curation	Management activities to annotate (produce metadata), scrub data and maintain research data (including software code, where it is necessary for interpreting the data itself) for initial use and later reuse	x	x	x
Writing - Original Draft	Preparation, creation and/or presentation of the published work, specifically writing the initial draft (including substantive translation)	x	x	x
Writing - Review & Editing	Preparation, creation and/or presentation of the published work by those from the original research group, specifically critical review, commentary or revision – including pre-or postpublication stages	x		
Visualization	Preparation, creation and/or presentation of the published work, specifically visualization/ data presentation	x		
Supervision	Oversight and leadership responsibility for the research activity planning and execution, including mentorship external to the core team	x		
Project administration	Management and coordination responsibility for the research activity planning and execution	x		
Funding acquisition	Acquisition of the financial support for the project leading to this publication	x		

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